# विहंगम

सितम्बर–अक्टूबर 2017

इं.गां.रा.क. केन्द्र की पत्रिका

# Vihangama

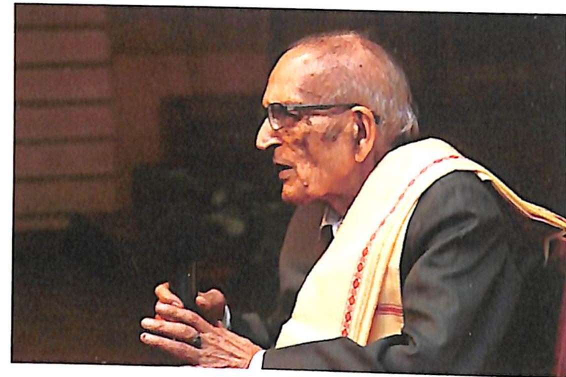
The IGNCA Newsletter



इन्दिरा गाँधी राष्ट्रीय कला केन्द्र, नई दिल्ली

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS, NEW DELHI










*The Kajari Utsav and Hariyali Teej Celebrations*






*International Conference on The Mahabharata Manthan*

**Front Cover:**
*Yudhistra and Duryodhana playing Chopar by Smt. Santokba Dudhat from Gujarat*

September-October 2017

# contents

**Chief Editor:**
Dr Sachchidanand Joshi

**Editor:**
Dr Mangalam Swaminathan

**Editorial Assistant:**
Kritika Mudgal

*The opinions expressed in the magazine are those of the authors/interviewees and IGNCA does not necessarily subscribe to them.*

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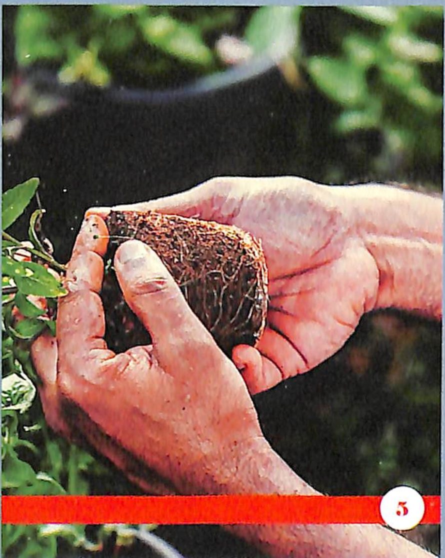
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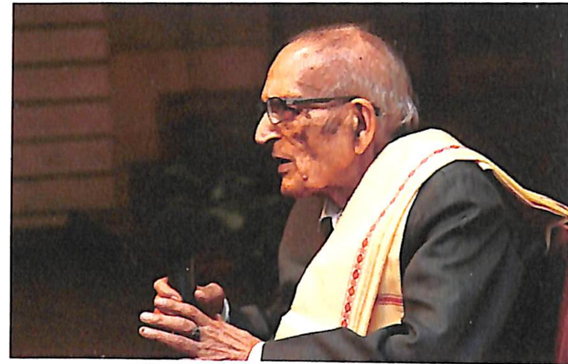


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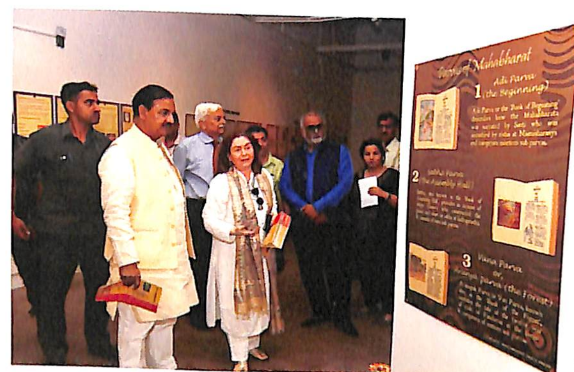







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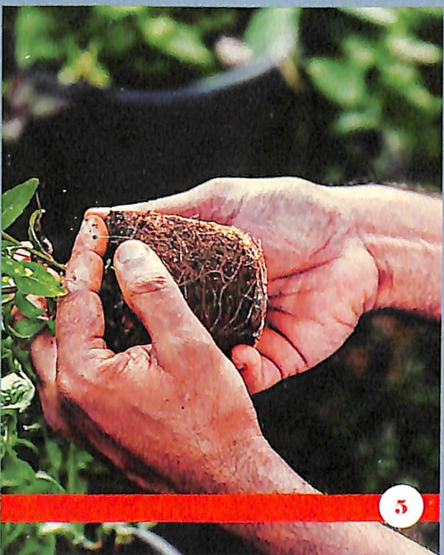








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# Amaranatha: Amareshvara Rasa Linga

*Dr. Advaitavadini Kaul*



Amaranatha Cave the seat of Amareshvara Rasa Linga is the pious symbol of immortality. In complete continuum of the speculation and constant contemplation of Vedic seers, Kashmir is observed as the land of Sati (the consort of Shiva), nourishing the valley in the form of the sacred Vitasta (river) and the Mt. Mahadeva standing tall and strong to inspire its inhabitants. Every mountain, water body and grove with inherent divinity is sacred. Kalhana (12th century CE) in his Rajatarangini writes there is no space even measuring a grain of rice which is not a tirtha in Kashmir. The yearly local calendar till date marks specific dates for pilgrimages which cover the entire ancient Kashmir in the cycle of a year. In Bringisha Samhita, attributed to Rishi Bringisha of Kashmir, is laid down in precision the details of these pilgrimages. For researchers today it is a source for tracing the geography of ancient Kashmir. Nilamata Purana (7th-8th century CE) and the Rajataranginis covering up till the Moghal period are other sources.

The Nilamata (v.1372) refers to Amaranatha as Amaresha and Kalhana notes in a legend during the Reign of King Nara the people on pilgrimage to Amareshvara passes through the lake Sheshanaga (i.267). King Samdhimat a great devotee of Shiva, made use of the delightful Kashmir summer to good purpose over the worship of Shiva linga





formed of ice in the region above the forests, records Kalhana(ii.138)further. Jonaraja (14th-15th cen) refers to King Udyanadeva(1323-1339CE) as a worshipper of ice linga. Also, that Emperor Zayn al-'Abidin(1420-1470), to propitiate Shiva climbed the height to reach Amareshvara. Ali Mardam Khan the sceptical Khurdish governor of Shah Jahan(1635-58 CE), had a vision of Maheshvara, his eulogy to Shiva in Persian is still in memory of the common folks. Francis Bernier the French physician visited Kashmir in company of Aurangzeb in 1663. He refers to a grotto (cave) full of wonderful congelations, identified with Amaranatha cave by V A Smith, the editor of the 2nd edition of his travelogue. G T Vigne the British traveler reaffirming Bernier's account records further details in his account published in 1844. He writes the ceremony at the cave takes place on the 15th of Savan and also that previously not only the Hindus of Kashmir but the devotees from other parts of Hindustan gathered here on that day. Walter Lawrence in his Valley of Kashmir (1895) also records the details of this most famous pilgrimage. Though this pilgrimage seems to have remained somewhat in abeyance during the 66 years of Afghan rule (1753-1819), but it resumed importance with the advent of Dogra rule in 1846 onwards. There are records which mention that this pilgrimage originally used to start from Varahamula, the ancient capital of Kashmir, then from Srinagar and now it starts from Jammu for obvious reasons.

The Maleks were sub governors posted at strategic places from where the valley could be entered, records Vigne. Defining Maleks, the governors as Maliks, the shepherds who maintained the passage of the pilgrimage to Amaranatha is totally misconstrued.

Submerged in spirituality Swami Vivekananda entered this uniquely vast cave along with thousands of pilgrims on the Savan Purnamashi day falling on 2nd August in 1898. Later, Swamiji expressed his experience to his disciples by saying "The image was Lord Himself. It was all worship there". Swami Rama Tirtha on seeing this Linga uttered "Where ice is bedecked in formless movement, there stands Supreme Consciousness as Amara Linga".

My grand father-in-law Pandit Samsar Chan Kaul wrote The Mysterious Cave of Amaranatha in 1957. Fortunately I found a copy in the Suniti Kumar Chatterji Collection of IGNCA's Reference Library. My father Pandit Jankinath Kaul 'Kamal' edited and translated Amareshvara Mahatmya. It was published in 1985 by Paramananda Research Institute in Srinagar. The saint poet Paramananda (1791-1879) has described the spiritual journey in the garb of Amaranatha yatra in his long poem in Kashmiri language. It says, *manthar par Shiva shambhu, man sthir kar puzun prabhu* – "reciting mantra to control your mind, that is the real worship".

The innovative story of Amareshvara Rasa Linga as recorded in the Bringisha Samhita may be summed up as under:

The gods on assuming various forms in this mortal world, could in no way escape death. They propitiated Ashutosha Shiva and requested his help in keeping death at bay. Shiva took the crescent moon from his head and squeezed it. The peerless current that flowed from the moon took the form of a stream – near the Amaranatha cave – known as Amaravati. The Rasa Bindu, nectar drops, falling on Shiva's body got dried, displaying his towering splendour in the form of ash. Out of his love for the gods, Shiva's body also got liquefied. On watching the lord get drenched with compassion for them, the gods offered hymns of glory and repeatedly prostrated before Shiva.

On reverting to his immanent form with a desire for doing good to the gods, the liquefied sap got transformed into a linga. The gods saw the linga as a representative of Shiva's compassion and they bowed to the supreme architect of this universe. Addressing the gods, Shiva said "Since you





have had the exalting glimpse of my Rasa Linga, or loving emblem on the bank of this stream, death will no longer torment you. O gods ! be immortal and take my leave." Soon after paying obeisance to the linga, the gods repaired to their respective abodes.

Having granted this boon to the gods, Amareshvara stationed himself in the mountain cave known as Amaranatha. Shiva is called Amareshvara because he gave the gods the means to conquer death. It is believed that even his visual appearance takes away the worldly ailments of his devotees. This explains the lofty name Amaresha. Immersing oneself in the nectar drops dripping from the Shiva linga, one certainly defies senility and is freed from the cycle of births and deaths.

This ambrosial linga has emerged out of immense love and devotion. It bestows samarasya ( equipoise). In search of this liberation, the Amaranatha pilgrim, on the last leg of his yatra, takes a dip in the waters of Amaravati and besmears his body with vibhuti or ash.

The pious one in divine ecstasy – having performed the mental as well as physical dance in the precincts of the cave – certainly becomes one with Rudra, another name of Shiva. One who is thus overwhelmed with joy on catching a glimpse of the pigeons – the demigods attending on Shiva – becoming Rudra repeatedly shout "Hara Hara Mahadeva". The attendants who got transformed into pigeons due to a curse of Shiva, continue to live there, symbolizing eradication of obstacles at this pious place.

Also called Siddhi Linga, the sign of accomplishment; Buddhi Linga, the token of intelligence; Shuddhi Linga, the emblem of piety; Vrddhi Linga, the eternal symbol of prosperity and representing procreation, this linga boosts grand lustre, bestows happiness, sanctifies and grants acclaim in this Kaliyuga. One is blessed with Self-realization by just taking refuge in the immortal Lord Amareshvara.

As long as death is at an arm's length, as long as the organs are in full strength, as long as senility does not erode the body, surrendering to the Rasa Linga is imperative. Thus is narrated through a dialogue between Bhairavi and Bhairava in the Amareshvara Mahatmyam from Brngisha Samhita attributed to Rishi Bringisha in Kashmiri tradition.

*Dr Advaitavadini Kaul is HoD of Kalakosa Division in IGNCA*

# World Photography Day
# Edges of India: Karnataka and Goa

*Kritika Mudgal*



On the occasion of World Photography Day, IGNCA hosted an exhibition of photographs by Krish Bhalla. *Edges of India* is the photographer's larger project, or his "lifetime project" as he likes to put it- he is certain that it will take years and years to attempt to capture even a small part of the diversity India has to offer – socially, culturally and economically.

The first chapter of this project focused on Karnataka and Goa and brought to the fore unique and perhaps lesser-known facets of socio-economic life in the states. Nearly 80 photographs were on display in the Twin Art Gallery, for a period of 10 days beginning 19 August 2017.









Renowned photographer Mr Amit Mehra inaugurated the exhibition. Eminent personalities including Padma Shri Puppeteer and Theatre artist Dadi Pudumjee, ICC Umpire Anil Chaudhary, UNESCO Parzor Director Dr Shernaz Cama among others visited the exhibition. Both cultural veterans and young aspiring artists appreciated the captivating photographs.

What Krish Bhalla endeavours to do through such projects is to document the wide gap that exists between traditional and modern India. His photographs show how moving forward may be synonymous with a return to traditional practices and lifestyles that have been practiced in communities and families for generations. From Karnataka the exhibition offered a glimpse into the Silk cocoon market of Ramanagara, the Kumta handcrafters, pineapple farms of Banavasi, coffee estates of Mudigere, Bylakuppe- the largest Tibetan settlement in the country and the fishing ports of Udupi and Mangalore.

From Goa the exhibition included an equally diverse range of subjects including a primate trust, a gaushala, permaculturists who are changing the farming trends in Goa, the local municipal market mainly run by women and artist Shireen Mody's silent protest against the cutting down of coconut trees.

Every visitor learnt an immense deal about the state economies as well as about environmental and other concerns that plague the subjects of these photographs. Bhalla's lens lends an empathetic view into these lives. He hopes that his photographs and the resultant exhibition(s) will initiate dialogue that ultimately leads to a cognizance of vital issues of employment, income generation, environmental sustainability etc. His mix of documentation and art is surely a step towards the preservation of our heritage be it the craft of pottery of the Bicholim potters or the vibrant costumes and handmade bamboo products of the Lambani tribe. Bhalla holds that in our unwavering focus on the shortcomings of our country, the volatile political issues etc. we seem to have forgotten the importance of focusing on what makes India so wonderfully unique.

*Krish Bhalla is a self-taught photographer. Trained as a pilot and experienced in sales, branding and social media marketing - he now specializes in Photography and Brand Consultation. Commercially, he has experience in event, music, fashion, product and food photography. With the project- Edges of India - he attempts to show documentary photography in an artistic light. More of his work may be seen on his Instagram Profile: @krishbphoto*

# EXPRESSIONS OF *CHAURAPANCHASHIKA*: THE FIFTY STANZAS OF A LOVE THIEF

*Aishwarya Mehta*

This article presents a glimpse of the *Chaurapanchashika* tradition, which comprises of the *Chaurapanchashika* poem of the 11th century, composed by Bilhana; the school of paintings categorised as the *Chaurapanchashika* style or school of paintings, and; the 18 painted folios based on the *Chaurapanchashika* poem. In my humble opinion, I choose to treat the above mentioned streams collectively as a tradition on account of the commonality in the name *Chaurapanchashika* as well as the continuity of the plot depicted in the original text, in the successive depictions of *Chaurapanchashika* over the centuries.

## The Tradition of *Chaurapanchashika*

The *Chaurapanchashika* tradition can be seen flourishing in




*(A 16th Century Chaurapanchashika folio depicting the principal characters Bilhana and Champavati)*

the Western part of the subcontinent from the early medieval period onwards and survived until the late medieval period in different forms. The poem being composed in the 11th century, the emergence of the typified *Chaurapanchashika* style of paintings in the 15th century, and the production of the magnificent folios of the *Chaurapanchashika* poem in the 16th century, reflects collectively, the sense of history and continuity of the tradition.




*(Champavati, the female protagonist, is shown in the same style as a 'nayika' is shown in the Indian tradition of art, with one foot raised.)*

The *Chaurapanchashika* poem was composed by Bilhana, a Kashmiri poet under the patronage of King Vikramaditya VI of the Western Chalukyas. Bilhana's *Vikramankadevacarita*, which is obviously an account of King Vikramaditya VI, is his more celebrated work.

The poem portrays a secret love affair flourishing between the princess and a male teacher of hers. The word '*Chaura*'

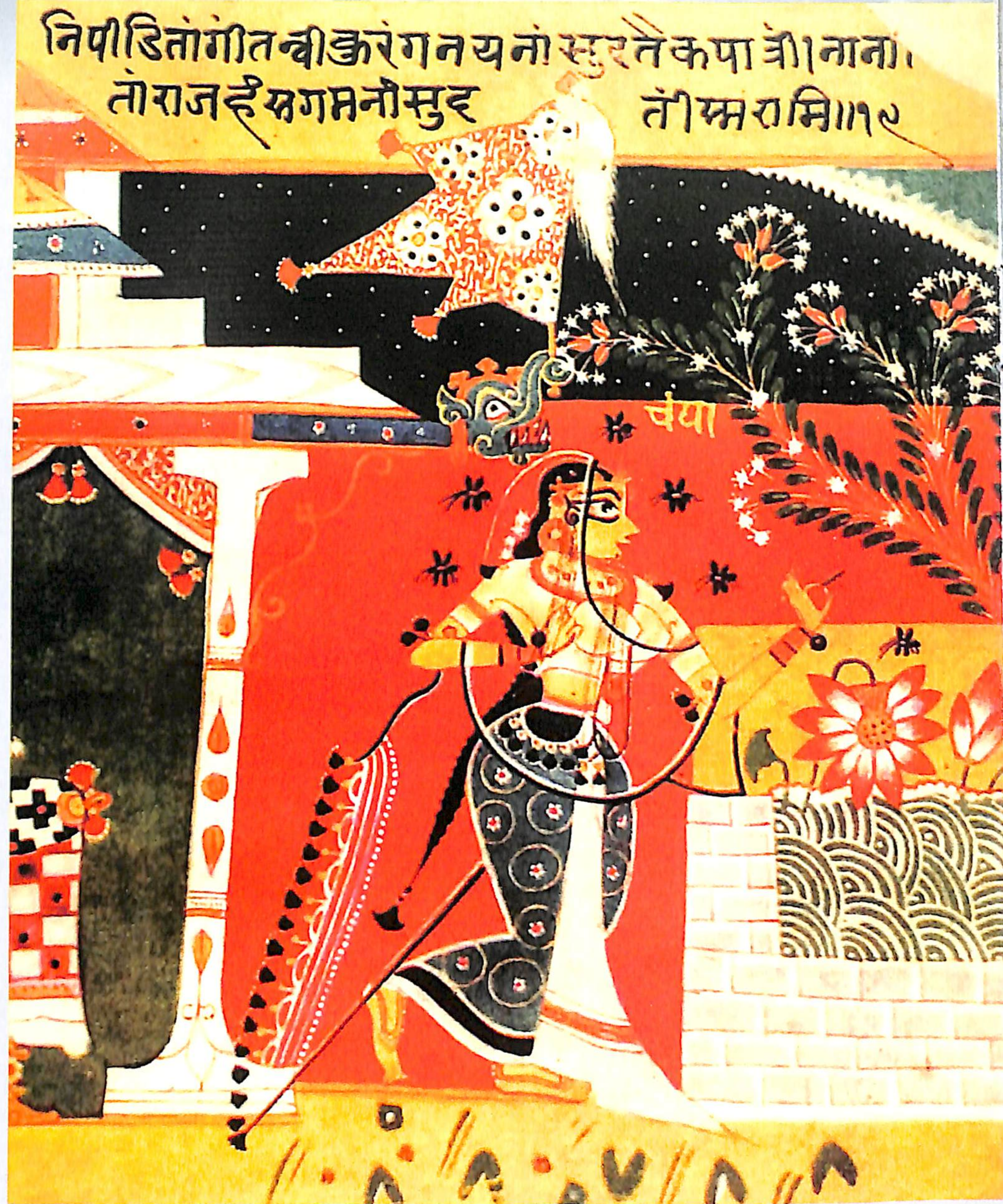
literally means a thief. It has been used in a metaphorical sense here, denoting the 'thief' of the heart of the princess. Therefore, the title *Chaurapanchashika* would mean the fifty stanzas of the thief who stole the princess' heart. The general observation of Keith on the Sanskrit Kavya literature, that the reader would often be pleased by the 'subtlety and not simplicity of effect'[1] holds greatly true in the case of *Chaurapanchashika*.

## The Poem and its recensions

The poem depicts a secret affair between the princess and her male teacher. The teacher is pronounced to death when the affair comes to knowledge of the King. The teacher is shown to have expressed his love, lament and farewell for the princess just before his execution. The King, on hearing these words, is so moved that he decides to set him free. In the recensions of North India, the teacher's further fate is unknown, whereas in the recensions of South India, the teacher subsequently marries the princess.

There are various recensions ascribed to this poem. The period for most of them has not yet been determined. There are historical translations of the original text in almost all the major vernacular languages of our country. In the recensions, the plot remains the same more or less except the names of the princess, viz, Champavati, Shashikala and Vidya. The title has also been changed sometimes to *Bilhana Panchashika*, *Shashikalapanchashika*,[2] etc.

It is interesting to note that according to legends, the poem is based on the life of the poet Bilhana himself. This view finds support from two instances: one of the recensions has the protagonist named as Bilhana; the painted folios dedicated to the poem have the teacher named as Bilhana. However, the original text and the earlier recensions are silent on this point. Therefore, whether this poem is depictive of a true incident involving the Western Chalukyan King, the princess and Bilhana; or is simply a later interpolation is not conclusive. There is also a possibility that the story depicted in the poem was prevalent as a folk tale and was ultimately penned in the *Kavya* form by Bilhana. After the composition of the poem in the 11th century, the *Chaurapanchashika* School of paintings emerged only after four hundred years in the 15th century. Another hundred years elapsed before the dedicated folios were brought out in the 16th century. There is certainly a continuity of concept through these different media of literature and fine arts.




***(Folio depicting Champavati with honeybees and Jasmine flowers)***

## The Folios & the Chaurapanchashika style of paintings

The *Chaurapanchashika* poem of the 11th century has been illustrated on 18 horizontal and two-dimensional in orientation folios of 7 ¾ inches X 9 ¼ inches each in the 16th century.

1 Keith, A.B., *A History of Sanskrit Literature*, Motilal Banarasidass, 1993, p. vii.

2 Shiveshwarkar, Leela, *Chaurapañchāśikā-A Sanskrit Love Lyric*, Publications Division, 1994, p.3.

In these folios, the artists have portrayed the original plot of the poem with the protagonists, viz., the teacher and the princess, shown to Bilhana, the poet himself and Champavati. Scene after scene has been painted in the form of a narrative. Certain attitudes, gestures, figures and background have been introduced to convey the sense of the verse. This enables these miniatures to be read as books where each picture is as complete in itself as a verse from the poem. For instance, the artist has conveyed the sweetness and fragrance of Champavati by painting the sweet smelling Jasmine flowers on the pillows as well as adorning Champavati's hair plaits with different flowers. These kinds of depictions match with the poetic verses.

An analysis of the folios provides the possibility that they were commissioned for the private library of some rich client, instantly highlighting a society where not only the ruler but anybody who could afford such works of art could become a patron.

The *Chaurapanchashika* folios have a numbered verse written atop each picture. Most of the verses in the folios are identical with the text. Not much attention has been given to anatomy but there is surely a deep understanding of emotion, and especially the language of gesture-movements of the hand, the fingers, and stances of the body, so much so that the pictures seem to speak.[3]

In the original poem, the perspective of the male teacher is predominant. However, in the paintings, the princess has been shown acquiescing to the advancements made by her lover. In the folios, therefore, the princess in a way, comes to life.

The term *Chaurapanchashika* also generally denotes a particular style of painting, which emerged in the 15th century. The *Chaurapanchashika* paintings fall under the ambit of the Western Indian style of paintings which prevailed in the region comprising Gujarat, Rajasthan and Malwa.

These are paintings that bear close resemblance to the style of the folios based on Bilhaṇa's *Chaurapanchashika*. The *Chaurapanchashika* style of paintings are known for their startling range of expressiveness. The details of the style are exuberant, being painted using a limited palette of saturated brilliant contrasting colours; transparent drapery; vigorous and angular drawing. Another marked feature is the appearance of conical caps, *kulha*, on which turbans are worn by the male figures.[4] Some other striking characteristics that are visible are the fattish faces of similar shape, the large sharp eyes, modelled cheeks, stance and gestures of the figures, heavy breasts, angular profile and drawing and figures wearing particular kinds of dress as well as the similar furniture and architecture.

The *Chaurapanchashika* style of painting is purely indigenous[5] owing its form from the preceding tradition of the Western Indian art and does not account for influence of either the Persian or the Mughal style of painting.[6] However, the style provides a base to the Mughal style of paintings later. Moreover, the elements in the paintings are highly stylized and possibly indicate the interesting mix of ideas, thoughts and the poet's fantasies.

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4 Centre for Cultural Resources and Training. Accessed on 4.4.2016.

5 Kossak, Steven, The Arts of South and Southeast Asia, Metropolitan Museum of Art Bulletin, Vol. 51, No. 4, 1994, p. 55

6 Krishna, Anand, A Reassessment of the "*Tuti-Nama*" Illustrations in the Cleveland Museum of Art (And Related Problems on Earliest Mughal Paintings and Painters), *Artibus Asiae*, Vol. 35, No. 3, 1973.

# EVENTS AT



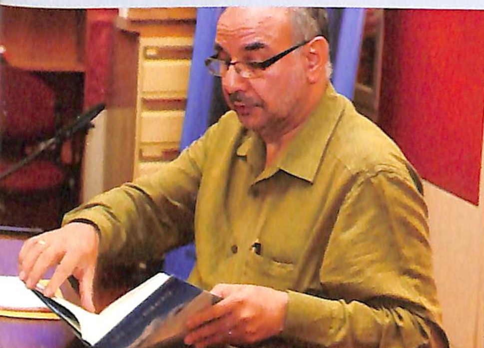
School children at the "Sunenge tabhi toh Seekhenge" workshop by IGNCA and Raaggiri Trust




Panel discussion on Gender Equality in collaboration with One World Women Network



The 10th Bhinn Shadaj programme: Sarod Recital by Pandit Tejendra Narayan Majumdar



Book reading session by Prof. Maharaj K. Pandit from the book Life in the Himalayas




"Kuch Vaad, Kuch Vivaad aur Shesh Samvaad", the Hazari Prasad Memorial Lecture by Prof Sudhish Pachauri, Ex Vice Chancellor, Delhi University



Eminent Photographer Shri Amit Mehra inaugurates upcoming photographer Krish Bhalla's "Edges of India: Karnataka and Goa" on World Photography Day



IGNCA staff and officials celebrate the 71st Independence Day of India



At the permanent gallery 'Lok Raag' curated by Janapada Sampada Division



Hindustani Classical Music Concert by renowned Indian Classical Vocalist Dr. Pandit Gokulotsavji Maharaj under the Bhinn Shadaj Seriest

# IGNCA



Eminent Folk Singer Smt Malini Awasthi at the Kajri Teej Utsav



Book Reading on Ms Shikha Gupta's book "Dhoop ka Tukada Tera Hai" at the IGNCA Book Circle event



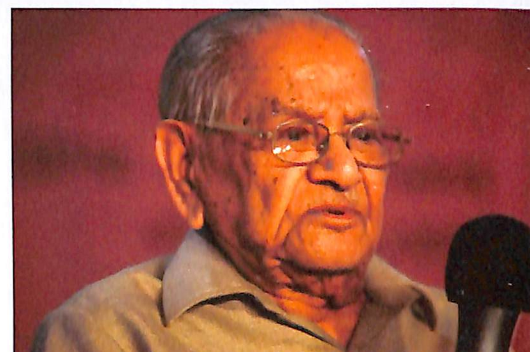
Smt. Vidya Rao performs at the Annual Day celebrations on Hariyali Teej



Screening of Fireflies, a Film on Child Marriage




Hon'ble MoS (i/c) for Culture Dr Mahesh Sharma at the International Conference on The Mahabharata Manthan: A Critical Revisit of the Tangible and Intangible Heritage and an exhibition of places related to Mahabharata in collaboration with Draupadi Trust



Professor B. B. Lal at Dharoharon ke Sandharbh- the Fifth Chapter of Sanskriti Samvaad Shrinkhla, IGNCA's Cultural dialogue series



An interactive session with Babasaheb Purandare historian and creator of Shivaji Saga



Shri P. Jha presents an illustrated lecture on Cultural Informatics at IGNCA's Eastern Regional Centre in Ranchi



Smt Sonal Mansingh performs "Krishna ke Anek Rang, Sant Kaviyon ke Sang"

# Hither to Unknown *Bahis*: Important Archival Records of Kashmir

*Virendra Bangroo*



**Author in conversation with Pandit Shyam Lal Tikoo**

India has an age old tradition of visiting pilgrim places and registering names there, which is still being followed by a sect of Brahmins (pandas) to maintain the genealogy of the families. The pandas since remote past have been engaged in this work and the records that they maintain are updated from time to time. At Hardwar, Prayag (Allahabad), Kurukshetra and the Char Dham (in Uttarakhand), pilgrims make it a point to register their visit and also add new borns in the bahi (register). Pandas also used to visit their jazmans and update the records. The treasure trove of information in these bahi's has not been fully explored. These records inform us about the history of clans, their families, migration and their achievements.

For the present, my focus is on Kashmir which has remained a centre of learning and has attracted pilgrims and scholars from far and wide. The pandas of Martand maintained the records, which are in very likely to be extinct if status quo is maintained. What was once a flourishing village, with the record keepers has now been reduced to a few families due to terrorism in the valley. The arsons and vandalism in at the peak of terrorism in the nineties in Kashmir forced the record keepers to flee. Some were able to carry the *bahis* with them to safer destinations but a bulk of it the data was left in the valley uncared and over a period of time got destroyed.

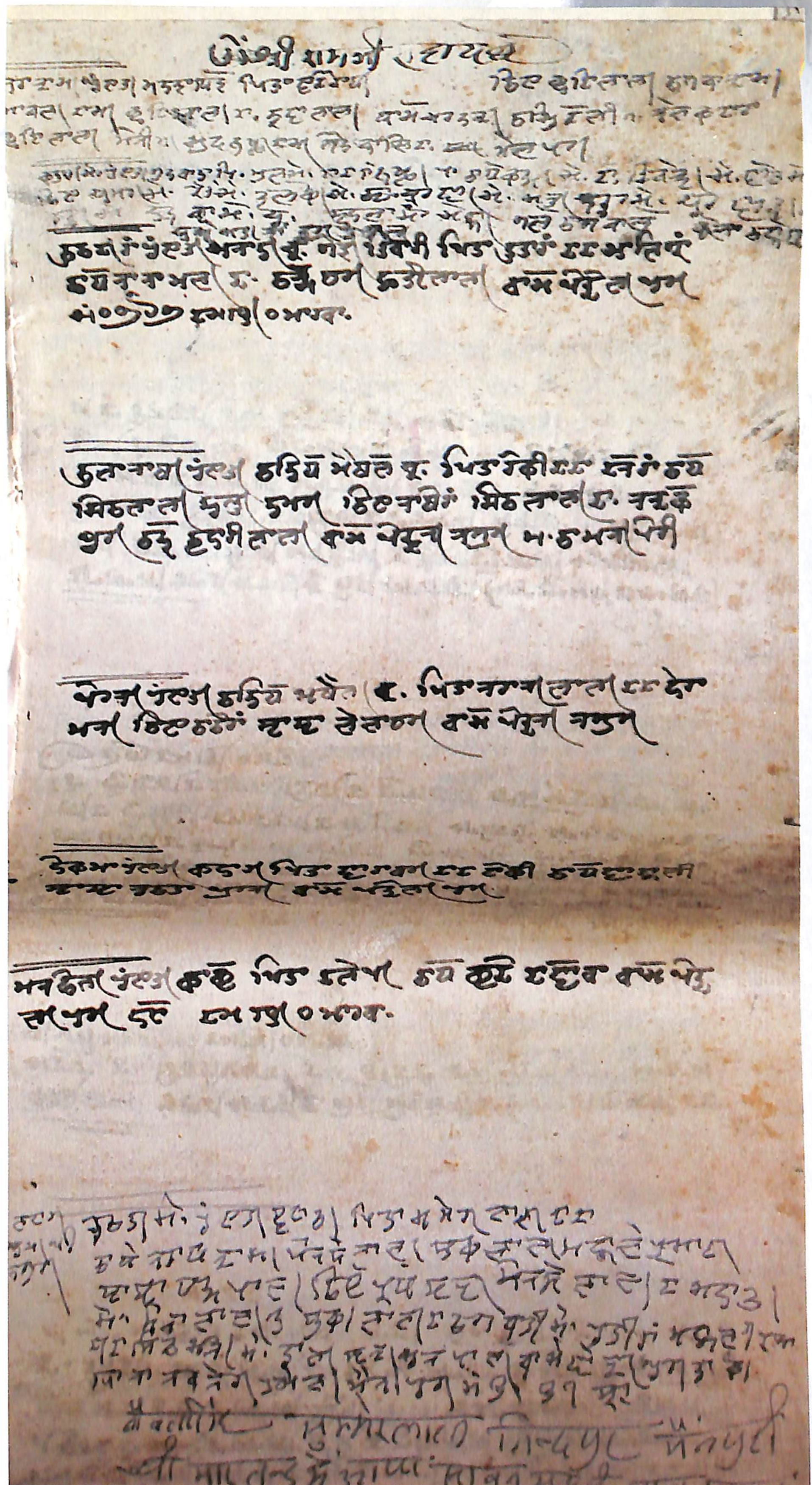
To trace the past it was necessary to rekindle the faded memories in order to reveal the method, methodology adopted by the keepers of this valuable treasure. It was quite obvious that nothing substantial was to come out from Mattan, village where the pandas inhabited. While in Jammu, I was told that there is a Sun temple built by the villagers of Martand after migration. The temple was built in 2007 and houses an idol of Surya seated on a chariot drawn by seven horses. It was here that my journey of revisiting the keepers of *Bahis* started.

Some five kilometers from the district headquarters of Anantnag in Kashmir is a sacred Hindu shrine called Mattan (also called Bhawan). This sacred site, which was well-known in ancient times as Martand Tirtha, is located at the foot of table land plateau, locally called Vudar and Kereva.

## Martand Tirtha

The sacred place (*tirtha*) of Mattan lies beneath the mountain called Devi Bal. This Bhawan (meaning sacred habitation) is marked by two springs- Vimala and Kamala. In the shrine complex are temples of Surya, Mata Durga, Radha-Krishna, Shri Ram and Ganesha. In the middle of Kamala Kund is the Shiva temple. The other temple at Mattan is Burshikan, which is situated on the top of a mountain above the Martand shrine. The scared shrine on top of Devi Bal mountain is called Adi Shakti Burshikan. There is a sacred rock (*shilla*) in the temple which is worshipped. The temple can be reached either from Bumzoo or from the Mattan village.

The Martand *tirtha* is managed by a committee named Martand Tirtha Purohit Sabha, Martand Bhavan, J&K. The area of the Tirtha is 97 kanal (38 kanal-Martandtirtha, surrounding and Jalkund and 49 kanal comprises extension of Chaka-Nadi, ghats and temples)



*Folio of a Bahi*

## Martanda Mahatmya

The tirtha of Martanda *is mentioned in Martanda Mahatmya, Nilmat Purana and in Bringish Samhita.* The legend in the *Martanda Mahatmya* connects the springs with the story of the birth of the sun from the lifeless egg which was brought forth as the thirteenth child by Aditi, the first wife of Kasyapa.

Vishnu Surya, under the form of Martanda is worshipped here. In this temple, built during the Dogra regime, is a stone idol of Vishnu Surya, seated on a chariot drawn by seven horses. This tirtha is one of the most sacred pilgrimages in Kashmir. Hindus perform religious rites (*shraddha*) for the salvation of their dead relatives, so that their souls attain ease and comfort in the next world. Every year on Magh Shukla Paksh Saptami devotees throng this shrine in thousands.

## Sun temple Martanda

A kilometer and a half from the sacred springs on the table land is the elegant and imposing ruins of the temple. The temple at Martand is the most impressive of all the ancient structures of Kashmir. Dedicated to the Sun god, Surya this magnificent edifice is located on a Kerewa or table land. Its picturesque situation at the foot of a mountain on a Kerewa bed enhances it grandeur. Martand reveals a great depth of thought, the delicacy of execution and the balanced proportion of figures.



***Pandit Shyam Lal Tikoo***

## The Karkota Period (ca. 625-855 A.D.)

The 7th-8th centuries mark the culmination of art during the reign of Karakota rulers in Kashmir. Laltaditya Muktapida (724-761 A.D.) ushered in an era of glory and prosperity in the kingdom. After gaining victories over Punjab and Kanauj and Bihar, he turned his attention to the bordering territories of Kashmir. He led the victorious army of Dardistan, Ladakh and Tibet. We observe a profound Chinese influence, apparent from faces and dresses, which are typically, Mongoloid. The building art was a product of the influences of different schools viz. Greek—Roman, Gandharan, while the sculpture of the iconography reflects a tremendous Central Asian impact.

Karakota King Laltaditya Muktapida founded many towns and adorned them with temple and Mathas. Pandit Kalhana writes in his Rajatarangini (Chronology of Kings) "There is no town or village, no river or lake, no island where the king did not build a sacred foundation". Laltaditya built the famous and elegant temple at Martand and Parihaskesva at his Capital Parihaspora.

This temple was built by Laltaditya-Muktapida in honour of the Sun god Martanda. This temple is built on the ruins of earlier temple, builded by King Ranaditya. The temple is superb and fascinating. The temple is in complete harmony with the natural surroundings. King Laltaditya reigned from 724-761 A.D.

The temple stands in the middle of a large courtyard (220 X 142 ft.) enclosed by a cellular peristyle, once having 86 fluted columns. The temple proper contains *garbhagrha,*

*antarala* and closed *mandapa*, approached by grand flight of steps. The plinth supporting the central shrine has two tiers, both with niches. The upper row has large niche, with figures of 37 divinities including Surya, Shiva, Vishnu, Parvati, Ganga, Yamuna and the Dikpalas. Exterior of the sanctum is *tri-ratha* in plan.

The quadrangular peristyle of Martand is among the largest in Kashmir with 25 cells on north and south, 19 on the east and 12 on the west. It is entered on the west through a double chambered gateway that shares the width of the main temple. An imposing structure the gateway is, accessible by steps from both sides and double chambered. This temple built of huge limestone ashlars is one of the largest monuments of Kashmir.

The Temple built by Laltaditya came under the hammer of Sultan Sikander, the iconoclast, and this beautiful temple was changed to a heap of boulders and stone. Weathering and earth quakes contributed in the process of destruction. The ruins are still imposing and show the architect, artistic touch and the dedicated work of the past.

Close to Bhawan, at Bamzu, are two temples and a rock cut temple. Both the temples are now converted into Muslim Ziarat. The bigger temple is now the ziarat of Baba Bamdin Sahib and the smaller one is that of Baba Rukun-u-din. The cave temple is remains untouched. Inside the cave is a temple with a square base and the pyramidal roof. On both sides of the entrance to the cave are beautifully carved niches. Inside the main Sanctum is a Shiv-Linga.

Jonaraja, in *Rajatarangani* mentions this place during the reign of Zain-ul-Abidin. Zain-ul-Abidin turned the dry Mattan Plateau into a fertile land by irrigations works. Abul-Fazal in his Aain-i-Akbari, has also left a short note of Mattan.

Emperor Akbar also went to Martanda and made a Gift of cows and gold to the Brahmins. Another reason for the popularity of this spring is that it comes on the way to the holy cave of Amarnath. In the holy cave of Amarnath, an ice lingam is formed which waxes and wanes with the appearance of moon. On the full moon in month of Shravan, the Lingam attains its full length. Thousands of visitors come here from within India and abroad to see the nature's miracle and beauty.

## The bahis and their keepers

A sect of Brahmans called Pandas or Purohits maintain the record of pilgrims, visiting this place and showing religious rites. Pilgrims on the first day of their visit stay at the houses of Pandas where they are accommodated and served food. After performing the religious rites, pilgrims begin their return journey. During the chill winter season, a lean season for the inflow of visitors to Mattan, the Pandas move towards the plains and visit their clients (*Jajmans*). Pandas from Mattan in Kashmir used to visit *jajmans* in every winter season wearing *firan*, white turban and a big *tilak* mark to note down the new arrivals and deaths in the family to update their records in *bahis*. They were received well by their clients and paid money for their travel expenses.

These *bahis* or record books, gave us important information about the visitors visiting this place from time to time. The *bahis* record the residence of the pilgrim, *gotra*, caste and occupation. The rituals performed and the donation made by the pilgrims visiting the shrine was also recorded. Pandas are engaged in maintaining these records. Pandas marry in their own community. At present many Purohits have given up this job and are engaged in service or business. In this process many valuable *Bahis* are lost. At present few families are engaged in maintaining the record books. Each Panda family has a specific area and specific family.

Most Pandas are well educated and having knowledge of occult sciences. During my visit to Mattan in 1988 I met the keepers of the *bahis* and they were happy to share the information recorded in their record books.

The old record books are of handmade Kashmiri paper with a cloth cover. The length of a *bahi* varies from 27 to 30 inches and it is kept folded, so as to minimize the size; the width of a *bahi* varies from 8 to ten inches. The ink for writing was prepared from soot of the lamp and other ingredients were added to it to make it water proof. The same ink was used to write manuscripts. Kashmir was then famous for its paper industry. There is still a *mohalla* by the name of Kagazgari mohalla in Srinagar, where paper was manufactured.

According to Pt. D.N. Kachroo, "in the past Martand was used as a battle ground. Many a time owing to the fear of Muslim invasions, we had to vacate this holy place, and to take refuge, in the hills. Our houses were burnt. Many *bahis* were lost in this way".

These *bahis*, recording Hindu genealogies are a reliable source to the student of history. Details regarding the visitors and Pilgrims visiting the shrine are written in the *Bahis* in different languages and scripts. e.g. Sanskrit, Sharda, Takri, Hindi, Urdu, Dogri, Farsi, Punjabi, Pahari, Gujrati, Marathi, Nepali and Chinese. I found many royal stamps on these *Bahis*. The following are some names of well-known Panda Brahman names and the area allotted to them from generations. The data given below was collected during the visit to Mattan in September, 1988 and again revisited in January, 2014 to trace their successors.

- Pandit Dinanath Kachroo was maintaining the Bahi of

Dogra Rulers. After his death in 1993, his son Pandit Badrinath handed over the Bahi to his son in law Pandit Mohan Lal Bhawanu .Going through the lineage of the pandits maintaining the *bahis* it was found that the generation which got educated in the post 1947 turned to govt. services and only the unemployed in terms of not getting the salaried govt. service opted for carrying ahead the traditions of the family. The division of *bahis* among the successors was done on area and clan basis.

- Pandit Balakeshwar whom the author met in 1988 was very kind not only to interact but also introduced the author to other pandas. He died in 2000 and the bahi maintained by him is not traceable. He was having the Bahi of Nehru family and Jodhpur State.
- Pandit Shyamlal Mukhi was maintaining the records of Bikaner Estate and the pilgrims visiting from that area to Martand. After his death there was no taker for his profession as his son opted for a job in bank and he too is retired now. File remains untraceable.
- Pandit Sham Lal and Badrinath Tikoo maintain the record book of royal family of Bharatpur, Jaipur and Amber. Both of them are octogenarian and stays in Jammu.
- Pandit Balakeshwar maintained record of Jodhpur and Udaipur.
- Pandit Laxminath Bhan was in possession of the bahi related to Alwar. He died in 2007 and is survived by his daughter and grand-children.
- Pandit Laxminath Gora maintained the record of Chamba. He died in 1995 and his sons Shri Pradhumann and Shri Komalji are in possession of the records.
- Pandit Shivaji Madsudan maintained the record of royal Kangra Estate and the pilgrims from that that region. He died in 2000 and is survived by his son Shri Tejkishan.
- Sham Lal Lamba maintained the record of pilgrims which include the European travelers, Ladakhi's and Chinese. He was also maintaining the bahi of Hari Singh Nalva, the minister in Ranjit Singh's Court. He was having the record of their genealogy (Family Tree). He died in 1980 and is survived by his two sons, Shri Pawan Kumar and Shri Sanjay, who stay in Muthi, Jammu.
- Pandit Bhaskar Nath was maintaining the Bahi of Darbhanga and Nepal. He died in 2012 and is survived by his three sons, who are staying at Nagrota Migrant Camp, Jammu.
- Pandit Somnath Mussa maintained the Bahi of Mysore and Birla family. In his Bahi was the record and signatures of Nizam of Hyderabad and royal family members of Mysore.
- Pandit Jai Lal Khah was maintaining the Bahi of Baderwah, Jammu. During the visit of the author to Mattan, Kashmir in 1988, he showed the signature of Rabindranath Tagore on his Bahi. According to him Tagore visited Mattan during the reign of M. Pratap Singh. He stayed in a tent at Martand and his visit was unknown to State officials. He also showed the record of the visit of G. R. Das, brother of freedom fighter C.R. Das. He also recorded the visit and signature of Dr. Rajendra Prasad and his wife Smt. Raj Bans Devi's visit to Mattan in 1955. They performed puja at Martand.

**The following eminent personalities of Dogra regime visited Bhawan and performed religious reties and Puja etc.**

- Mia Surat Singh, Maharaja Gulab Singh's Grandfather, visited this place in the year 1876 Bikrimi. He performed Sharad to his father and grandfather.
- Wazir Lakhpat of Kishtiwar, visited Mattan in the year 1878 Bik. He performed sharad to his grandfather, Soba Ram.
- Maharaja Gulab Singh visited this place on 26 Sawan 1899 Bik. He performed Puja and Sharad. Details about his visit are in Persian.
- Maharaja Rambir Singh visited Mattan on 29 Haar, 1907 Bik. Raja Amar Singh visited this place on 26 Haar, 1956 Bik. He stayed at Mattan there for three days.
- Maharaja Pratap Singh visited this place on 17zeth, 1961 Bik. He performed sharada to Maharaja Rambir Singh and Maharaja Gulab Singh.
- Maharaja Sukh Dev Singh, S/O Raja Baldev Singh of Poonch visited this place on 2 zeth 1976 Bik. He performed religious rites to his father and Grandfather.
- Gopal Swami Ayangar, Prime minister of J&K, visited Bhawan on 6th may, 1937. He was on an official visit.

**Following personalities from Royal house Nepal, visited Mattan:-**

o Maharaja Veer Vikram Trubvan Jang Bahadur Shah visited this place in the month of Baisakhi, 1985 Bik. He was on a tour to Kashmir.

- Maharaja Veer Vikram Shah Mahendra visited this place in the year 1963 A.D. He was on a pilgrimage to holy cave Amarnath.
- Maharaja Shemsher Jang Bahadur Rana from Royal House Nepal visited this palce on 4 Aug, 1936 A.D.
- Jagat Shemsher Jang Bahadur Rana from Royal House Nepal visited this place on 3 Aug, 1938.
- Maharaja Daman Hemsher Jang Bhadur Rana, counselor general for Nepal in India visited Mattan on 13th June 1945. He was on a tour to Kashmir valley.
- Maharaja Gajinder Bahadur Raj Bahadur, Minister of foreign officers Nepal visited Mattan on 3 May 1969 A.D.
- Kirti Bahadur Bisth, Prime Minister of Nepal, visited Mattan on 1st May 1972.

## Names of the Maharajas of Indian states who visited the shrine

- Maharaja Bhawani Singh of Jalwar state, Rajputana, visited Mattan on 17 May 1900 A.D.
- Maharaja Babu Ram Narayan Singh of Badri state visited Mattan in the year 1943 Bik. He was on a Pilgrimage to Amarnath abode of Shiva.
- Raja Baldev Singh of Kamaka state visited Bhawan in the year 1943 Bik.
- Maharaja Gopal Singh of Khurva state, Ajmer, visited Mattan on 10 Asuj, 1957 Bik.
- Maharaja Bajrang Bahadur Singh, s/o M. Krishen Prasad of Badri state, visited Mattan in the month of zeth, 1987 Bik.
- Maharaja Jawan Singh, s/o Prithvi Singh of Krishengarh state, visited Mattan in the month of Sawan 1959 Bik.
- Maharaja Rameshvar Singh of Darbanga (Bihar) visited Mattan in the year Saka 1842.
- Rani Girja Devi, Rajkumari of Ajar Garth, visited Mattan in 1926 A.D.
- Sardar Hari Singh, chief of Wehali, Distt. Jehlum, visited Mattan in the month of Haar 1969 Bik.

Members of the Royal family, used to stay in their own tents and not with the pandas.

It is remarkable to note the **references of Nehru family** in these *Bahis*. Pt. MotiLal Nehru visited Mattan on 19 September. He signed the Bahi in urdu. Bansi Dhar Nehru visited Mattan in 1945 Bik. Pt. Nand Lal Nehru visited Mattan in the month of Asuj 1960 Bik.Koer Bahadur Nehru, Judge, Chief Court Punjab, visited Mattan in Asuj 1961 Bik. Details about him have been written in Urdu.Pt. Haday Naryan and Kailash Narayan from Gwalior visited Mattanin the month of zeth 2022 Bik.Ranjit, son-in-law of Pt. Motilal Nehru, visited Mattan in zeth 1991 Bik. Rameshwari Nehru, D/o BrijLal Nehru, visited Bhawan in the year 2008 Bik. Shanti Dhar Nehru came here many times, visited Mattan during the years, 1983 Bik, 1981 Bik, 1988 Bik, 1988 Bik, 1941 Bik, Maag 2001Bik.Krishna Devi Nehru, D/o Pt. Motilal Nehru, visited Mattan in the year 2002 Bik. Pt. BrijLal Nehru and Shoba Nehru visited Mattan on 11th August, 1940 A.D. Smt. Sarojvati Nehru visited Mattan on 15th June, 1941;Radha Mohan Nehru visited Mattan in the month of Shravan 1988 Bik. Pt. Jwahar Lal Nehru visited Mattan on 23 Feb, 1940. Smt. Komal Nehru visited Mattan on 8th June, 1940. She was on a tour to Pahalgam. Pt. J.L. Nehru, Feroz Gandhi visited Mattan in the year 1996 Bik.Pt. J.L Nehru, Feroz Gandhi and Indira Gandhi visited Mattan on 15th June 1942. Smt. Indira Gandhi again visited Mattan in the year 2002 Bik. Indira Ji, Feroz and Jawahar Lal visited Mattan in the year 2008 Haar.Pt. JawaharLal, Indira Ji and Sanjay Gandhi visited Mattan on 11th July 1962. On the same day they went to see the ancient ruins of temple, built by king Laltaditya. Pt. Jawhar Lal Nehru visited Mattan many times. But he never performed any religions rite or Puja.

The above lineage of Nehru family was shown to the author by Pandit Balkeshwar Shar, during the visit to Mattan in September, 1988. He used to maintain the Bahi of Nehru family. According to him the lineage (Family Tree) written in English was drawn by Shri B. K. Nehru. He further elaborated that Pandit J.L. Nehru visited Mattan number of times and he never did any religious rites whereas the other members of Nehru clan including Smt. Indira Gandhi worshipped in the sacred complex. The visits and religious rites performed by the Nehru family members are recorded in the Bahi, which are duly attested by the signatures of the visiting members. Pandit Balkeshwar during winter used to visit his jazmans (clients) of Nehru family in Delhi and Allahabad and was welcomed on his visit and was reciprocated with gifts in cash and kind.

Pandit Samlal Tikoo, an octogenarian was kind enough to share information about *Bahis* with the author. Turning the pages of Bahi, he showed me the lineage of rulers of Basohli. Basohli is famous world over for its miniature paintings which were patronized by its rulers and its impact is seen in the nearby Pahari painting schools. Basohli paintings are proud possession of museums housing Indian and Oriental art and are valued because of its colour, compositions and the themes these paintaings carry.

Below is the lineage of the Basohli rulers, who were Pindal Bhalluria Rajput and were from Attri Gotra.

1. Bhag Pal
2. Jamrud Pal
3. Arjan Pal
4. Abul Pal
5. Daulat Pal
6. Gajindra Pal
7. Jaspal
8. Kisen Pal
9. Bhupat Pal
10. Sangram Pal
11. Hardal Pal
12. Kripal Pal
13. Dheeraj Pal
14. Mani Pal
15. Jeet Pal
16. Anant Pal
17. Vijay Pal
18. Maninder Pal
19. Bhupinder Pal
20. Raja Kalyan Pal

(Raja Kalyan Pal visited Mattan in 1906 Bikrama Era and again on 1917 Bikrama Era.)

On the recent visit of the author to Jammu to trace the Bahi and its keepers, who have migrated to Jammu and other parts of India, it was reported that Pandit Balkeshwar expired in Jammu in 2000 and is survived by his wife and daughter. Whereabouts of the Nehru family Bahi maintained by him is not known.

Another copy of the Nehru Bahi was maintained by Shri Sohan Lal Khar. His son Pandit Ramji Khar is residing at Mattan, Kashmir and in possession of the Bahi.

The *Bahis* and their keepers have left their home and hearth ever since the outbreak of communal violence in 1990.

The pandas are now mostly concentrated in Jammu some are in Hardiwar and Kurukshetra also. The *Bahis* are at present in great danger of being totally lost forever because the pandas have taken to other occupations.

The record of pilgrims is also maintained by Brahmins at Kurukshetra, Hardiwar, Gaya, Utterkashi, and Allahabad and also at the Char dham. ChardhamYatra is the most renowned and holy pilgrimage in India. This pilgrimage includes visiting to four shrines including Yamunotri, Gangotri, Kedarnath and lastly the Badrinath dham. In Kashmir the record of genealogy of pilgrims was also maintained at Kapalmochan, Shopian and KotiTirtha, Baramulla.

I am thankful to Pt. Dinanath Kachroo, Pt. Balkeshvar, Pt. Sham Lal, Pt. Sham Lal, Pt. Balkeshvar, Pt. Lakshmi NathGora,Pt. Shiv ji Maksuda, Pt. Sham Lal Lamba, Pt. Basker Nath Ji, Pt.S.N. Musa and Pt Jai Lal Khah for providing me information and access to the *Bahis*-the record books.

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# Art and Mental Health

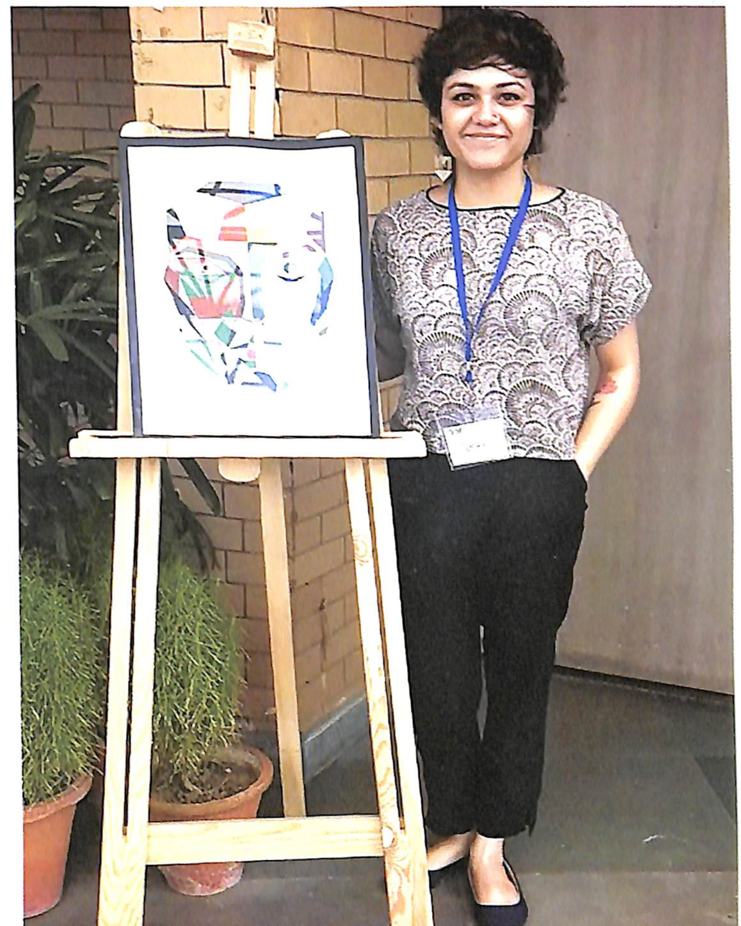
**Ishtha Kapoor** has been a student of psychology for 7 years and a devotee of art for much longer. She completed her Masters in Social Psychology from London School of Economics, where she inculcated interest in non-traditional forms of data and research. She believes that visual, auditory, and kinaesthetic forms of data cab build powerful stories and throw light on nuances that are left behind by more conventional dorms of data collection. Currently she is working at TheTeacherApp, where she uses her skills as a researcher and as artist, as she produces digital professional development content for the teachers, while simultaneously supporting the monitoring and evaluation wing of the organisation. PIMH is her first personal project that creates a visual narrative of mental health issues as lived by 13 young adults in India. She discusses it here with Kritika Mudgal for *Vihangama*.

**Your art is brilliantly vibrant and inspiring. Did you take any formal training in the fine arts?**

Thank you! Except for when my grandmother taught me how to draw flowers in primary school, I didn't receive any formal training. I never joined classes or underwent study but I did fully exploit social media to my advantage. There are so many brilliant artists and teachers out there sharing their work and instructional videos. These online communities have been incredibly helpful for me, and I continuously resort to these informal means of learning.

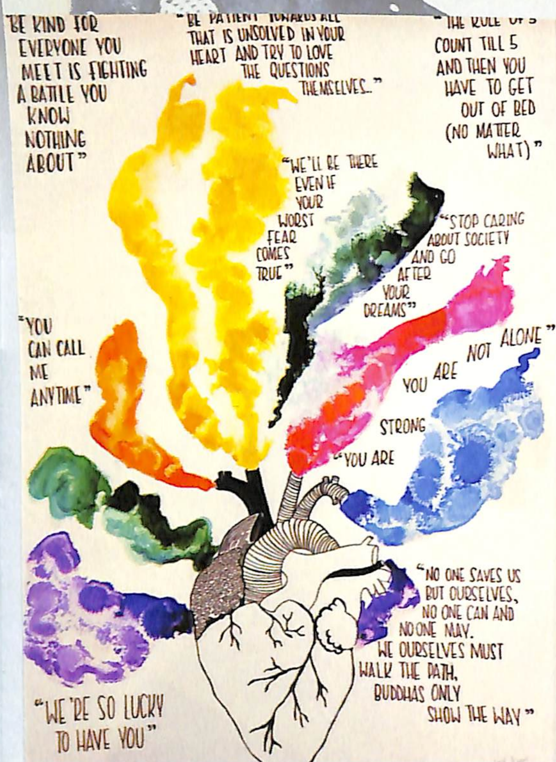
**How did your art project on Mental Health Awareness come into being?**

*Paintings Inside My Head* was heavily influenced by the work of another artist Shawn Coss, and the series of illustrations he did for the inktober challenge in 2016. He illustrated one mental health issue everyday and the way his art represented mental illness made me realise that visual means of representing these issues could be very impactful. It can be leveraged as a communicating tool for those who don't understand mental health issues or have difficulty understanding experiences of those suffering from mental illnesses. Having done research projects as part of my studies, this came across as a very unique way of representing data. I decided to talk to as many people as possible regarding their experiences with mental heath issues, with the aim of using the data from their narratives visually, rather than as a statistic.



**What were the obstacles, if any, that you encountered in your interactions with the participants of the project?**

I undertook the MSc. in Social and Cultural Psychology from LSE. It was then that I was introduced to the use of non-traditional forms of data, including sounds, images and art. Using that module as a guide, I tried to design the project in a way that would allow the participants to be expressive without the outcome being too subjective for the viewer to understand. The stigma associated with mental health can cause much hesitation in participating and being vulnerable for such projects. But the biggest risk was that the participants' reflections on their struggles could have exacerbated their mental health issues. While I ensured measures to control for this, it was a fear I had until all the participants had seen the artwork. Thankfully, not only did I get volunteers willing to discuss their experiences in detail, their narratives were so rich and their self-reflection so refined, that it was a very smooth journey for me to take this project to completion.






**How has the project affected you/ your work?**

This is hard to put into words. The way people came forward to participate in this project, and the response to the artwork has been incredibly encouraging! But the maximum impact has been made by the stories they shared. Their narratives put so much of one's own life into perspective, and it's an incredible insight into the human will to survive. The people I spoke to have struggled immensely, and for years, and yet are full of empathy and hope. It has been a huge learning curve for me and has made me look at ways to expand (what started out as a one-time project).

**What impact do you want it to make on the general viewer?**

I want the viewer to be able to interact with these art pieces. If they can put themselves in the situations presented in these, and be able to get a new insight, that would be my idea of success. These art pieces are designed to make viewers feel warm and uncomfortable at the same time, and if they can allow themselves to be influenced even for a little while, I'd be extremely happy!

**How, in your opinion, can art change things around us?**

Forms of art can be powerful aids in transporting people to specific times or emotions. If you read about the symptoms listed for Depression or Schizophrenia, you may end up viewing this issue from a distance, treating it as an experience that you will never be a part of. But if you see the illustration of a human figure in the throes of experiencing these symptoms, it has a stronger chance of connecting with you at a human level. That's how powerful art can be! It can bridge the gap between 'I' as the passive viewer, and 'I' as the one experiencing.

**Could you share some details of projects that you are working on, or issues that you wish to work with through your art?**

For me, the domain of mental health continues to hold maximum attraction and I'm hoping to explore my contribution here. I do realize the potential that these kinds of projects have to address a variety of social issues and I hope to work around a few critical ones in the future. For now, I'm anchored to the issue of mental health.

The event I'm looking forward to now is one that will be held in Delhi on 7-8th October as a part of a project run by Sanchana Krishnan, called *Little Stories*. It will be an avenue for people who want to embrace/talk about their mental health issues.

**Your oeuvre includes diverse art forms ranging from doodles and sketches to paper crafts, canvas paintings and wall art. What is your most preferred medium or art form?**

Working across a variety of mediums helps to keep things interesting and new for me (or so I convince myself to go buy EVERYTHING in stationery shops). But if forced to choose my comfort zone it has to be watercolours, and simple black pen illustrations on paper. These are mediums I can go to at any time. Having said that, it would be very hard to give up painting on walls and fabric, shoes, stones, utensils, and even people!

**What is the one thing you would like to tell aspiring artists?**

Given that I still consider myself in the 'aspiring' category, I would probably advise them to persevere. I only took up artwork seriously in the last 2 years when I started putting up my work on Instagram and it was one of the scariest things. The online communities can be harsh or other artists can be overwhelmingly amazing! But it's necessary to take that leap of faith and put your work out there and be vulnerable. It can be terrible at first, which it usually is. But you keep at it and soon you start to surprise yourself.





*The Hazari Prasad Memorial Lecture by Prof. Sudhish Pachauri*



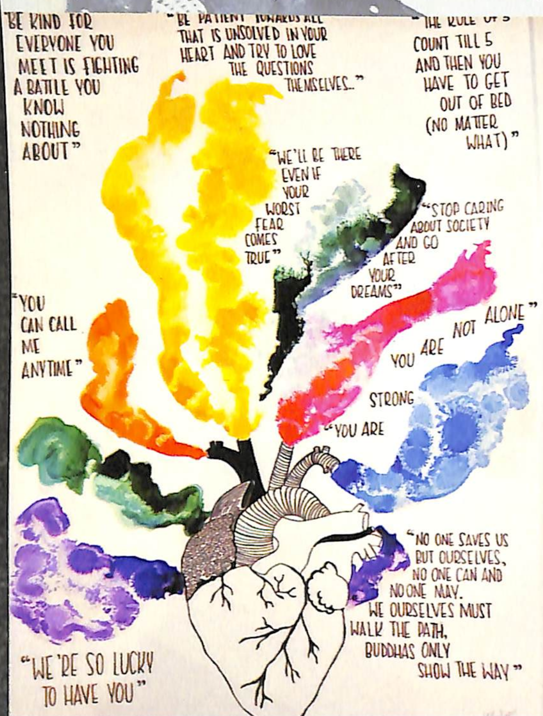


*Sanskriti Samvaad Shrinkhla on Prof. B.B. Lal*




*We deeply regret to inform you Dr Mangalam Swaminathan, Programme Director (Kala Darshana) of IGNCA and Editor of Vihangama has passed away on 7th October 2017. May her soul rest in peace.*

**Back Cover:**
*Malpe Port, Udupi. Edges of India by Krish Bhalla*






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The event I'm looking forward to now is one that will be held in Delhi on 7-8th October as a part of a project run by Sanchana Krishnan, called *Little Stories*. It will be an avenue for people who want to embrace/talk about their mental health issues.

**Your oeuvre includes diverse art forms ranging from doodles and sketches to paper crafts, canvas paintings and wall art. What is your most preferred medium or art form?**

Working across a variety of mediums helps to keep things interesting and new for me (or so I convince myself to go buy EVERYTHING in stationery shops). But if forced to choose my comfort zone it has to be watercolours, and simple black pen illustrations on paper. These are mediums I can go to at any time. Having said that, it would be very hard to give up painting on walls and fabric, shoes, stones, utensils, and even people!

**What is the one thing you would like to tell aspiring artists?**

Given that I still consider myself in the 'aspiring' category, I would probably advise them to persevere. I only took up artwork seriously in the last 2 years when I started putting up my work on Instagram and it was one of the scariest things. The online communities can be harsh or other artists can be overwhelmingly amazing! But it's necessary to take that leap of faith and put your work out there and be vulnerable. It can be terrible at first, which it usually is. But you keep at it and soon you start to surprise yourself.





*The Hazari Prasad Memorial Lecture by Prof. Sudhish Pachauri*





*Sanskriti Samvaad Shrinkhla on Prof. B.B. Lal*




*We deeply regret to inform you Dr Mangalam Swaminathan, Programme Director (Kala Darshana) of IGNCA and Editor of Vihangama has passed away on 7th October 2017. May her soul rest in peace.*

**Back Cover:**
*Malpe Port, Udupi. Edges of India by Krish Bhalla*



इन्दिरा गाँधी राष्ट्रीय कला केन्द्र, नई दिल्ली

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